

United States Department of the Interior
National Park Service

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date entered

2nd Draft

FINIC

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic 257 East Delaware

and or common 257 East Delaware

2. Location

street & number 257 East Delaware

___ not for publication

city, town Chicago

___ vicinity of

state Illinois

code 012

county Cook

code 031

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture	___ museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	<input checked="" type="checkbox"/> private residence
___ site	Public Acquisition	Accessible	___ entertainment	___ religious
___ object	<input checked="" type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

4. Owner of Property

name 257 East Delaware Condominium Association

street & number 257 East Delaware

city, town Chicago

___ vicinity of

state Illinois

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, Cook County Building

street & number 118 North Clark St.

city, town Chicago, IL

state Illinois

6. Representation in Existing Surveys

title NONE has this property been determined eligible? ___ yes no

date ___ federal ___ state ___ county ___ local

depository for survey records

city, town

state

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	(interior)	date

Describe the present and original (if known) physical appearance

257 East Delaware is a ten story rectangular masonry building, facing north just a half block west of Lake Shore Drive. The structure, approximately 92' x 55', fills most of the rectangular lot, with offsets at the rear to provide light and air to rooms off the front. It was built in 1917, of the latest fireproof construction, with nine floors of ten room apartments, and lobby and mezzanine on the first floor. While the front facade is of facing brick and terra cotta, the rear elevations are of Chicago common brick. The building has a flat roof, not visible from the street.

The front facade is, in typical fashion, divided into three sections; the first two floors and upper two floors, faced with terra cotta, being considerably more ornate than the shaft portion of in-between stories, which are faced in light tan brick. The design of the building is an interesting combination of Second Renaissance Revival and Adamesque. The Renaissance features are a combination of both Northern Italian and Romano-Tuscan, all of which blend together to form a unified, restrained, and elegant whole. The form of the facade displays the cubic, flat-surfaced, symmetrical Renaissance influence, with a "rusticated" ground floor, massive cornice, and flat roof hidden by a balustrade. The flat facade surface is emphasized by the regular spaced, close punched fenestration. The Georgian-Adamesque influence is seen largely in the applied terra cotta ornament, with cartouche and urns, and several broken pedimented lintels, in addition to the lobby interior.

The symmetry of the building is further defined by the centrally located entry, in one of three segmented arched openings on the first floor facade. The entry doors themselves, the only feature on the facade of the building that has been altered, are of wood and glass panels, surrounded by the original four light sidelights. Above the doors a broken pediment the urn rises in front of the multipaned, arched transom. Above the terra cotta voussoirs is an applied cartouche with draped garlands. On either side of the entry are decorative bronze sconces, on marble plaques, with acanthus leaves and four flame lights on each. To the east of the entry, the segmental arch forms a porte cochere, which opens into the first level of the building. To the right of the entry, the arch forms a multi-paned window, the upper portion opening into the mezzanine of the lobby level. Above each of these two arches are large console brackets.

The first and second floors are clad in terra cotta laid to resemble smooth coursed ashlar. The second floor windows, trabeated, and in the same size and muntin configuration as the upper floors, are surmounted by brackets supporting what was originally a balustrade running the width of the building. The balusters were beginning to crumble, however, and having been removed, are awaiting duplication and replacement. Above the second floor, facing brick clads up to the ninth floor. Some applied decoration continues on the third floor, however, in the form of broken pediments supported by ancones over the windows. Between the ancones decorative garlands with a patera form a delicate frieze, which is framed in egg and dart molding.

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All of the windows on the building facade are the original eight over eight light multi-paned wood double hung windows, still containing the original glass. The lintels are terra cotta embellished with a decorative channel molding on either side of a low relief urn. The lintels on the east and west tiers feature a centered heavy bracket in place of the urn. Below the east and west windows on the seventh floor is a small balustrade like that at the third floor.

Again at the ninth floor, the balustrade (with balusters removed) runs the width of the building, with the same decorative brackets and frieze. The upper two floors, also clad in terra cotta, are the most richly embellished portion of the building. At the ninth floor above the balustrade, the east and west windows feature the broken pediment with urn and frieze like the windows at the third floor. Above, a spandrel embellished with a half shell separates the trabeated windows from the roundarched windows of the top floor. Surrounding the ninth and tenth floor windows as a unit is a beaded decoration, forming, visually, a kind of pilaster supporting capitals at the arch springing. Consoles top the center of the arches. At the top of the building, the molded, enriched terra cotta cornice features an acanthus leaf design above a channeled fascia, visually supported by modillions.

On the interior, a small foyer featuring large urns leads through an interior entrance matching the exterior entrance, into the elegant Adamesque lobby. A generous 16'x25', the floors are of patterned grey and white marble, while the walls are lavishly embellished with moldings. The focus of the room is the fireplace with black marble mantel. Four original brass sconces adorn the walls. The high ceiling is decorated with a symmetrical, formal, low relief medallion from which hangs the original delicate brass crystal chandelier. A cornice molding completes the design. At the west end of the first floor, behind the lobby wall is a mezzanine level that once contained individual laundries for the tenants, along with additional servant's quarters. That space is now part of an apartment. The lobby leads to the passenger elevator, which was recently restored to its original rich mahogany paneling.

The nine floors of apartments, originally one per floor, have since 1979 been divided as condominiums. Most floors contain three apartments, though the original floor plan, which contained three bathrooms, was largely retained intact with additional kitchens added in servants quarters and halls. The formal rooms of living room, dining room, and library, all quite spacious, are arranged along the north wall, which originally faced open space with a north view of the shore line. In some apartments, these rooms have been reassembled within one apartment. The vestibules feature the black and white patterned marble floors, and elaborate venetian gilt mirrors, one of which is original. Several vestibules contain the original delicate gilt and crystal beaded chandeliers. Fireplaces, in the living rooms, are extant, although many mantels have been changed.

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On the exterior, the building has retained a remarkable integrity. Other than removing the balusters for safety and changing the entry doors, the only work has been maintenance. This has included chemical cleaning, complete repointing, and total re-roofing. The Condominium Association is making plans to duplicate and replace both the original entry doors and the balusters. From the street, this building looks as it did when completed at the end of 1917.

8. Significance

Period	Areas of Significance—Check and justify below					
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

Specific dates 1917 **Builder/Architect** John Nyden, Architect

Statement of Significance (in one paragraph)

SUMMARY

257 East Delaware exemplifies the distinctive characteristics of the Chicago luxury apartment building, a phenomenon which transformed the city in the first decades of the 20th century. In this structure from 1917, architect John Nyden created one of his finest examples of the Renaissance Revival, and further embellished it with the light and delicate treatment of Adamesque ornamentation in a brilliant use of terra cotta. It was one of the earliest luxury apartment buildings in the area to use this style, departing from the previous French and Colonial precedents. These stylistic features were used just one year later by Fugard and Knapp at 229 E. Lake Shore Drive (Shoreland Apartments), and they became a standard for the firm's buildings in the early 1920s in Streeterville. 257 East Delaware exhibits more elaboration in the facade design than other Renaissance Revival apartment buildings built during the first two decades of Streeterville's development, and its design has excellent integrity. 257 E. Delaware was one of the earliest buildings in an area which, situated on a landfill, has a distinctive historical importance to the city of Chicago in terms of development and city planning. It was an area ideally situated to be a residential area for the elite, supplementing the sumptuous homes of the Gold Coast, and offering the same proximity to the lake and the Magnificent Mile, linking to the Loop.

HISTORY AND ARCHITECTURE

257 East Delaware, as one of the earliest structures in Streeterville, stood alone at its distant location until after World War II, when Meis van der Rohe's 860-880 Lake Shore Drive Apartments were built across the street, on land that had been a playground for the children who lived at 257 East Delaware. The Streeterville area, on which these buildings stand, encompasses a landfill area northeast of the Chicago Water Tower, with a colorful history.

During the 1850's and 1860's the Chicago Dock and Canal Company had pushed its landfill eastward from the original shoreline of Lake Michigan, which affected the lake currents. By the 1870's land formed an arch shape curving up to St. Clair Street and Chicago Avenue. In 1869, when the pumping station was built, it was adjacent to the shoreline. In 1886 Captain George Wellington Streeter, a circus and show promoter was gun running to Latin America, ran aground on an island sandbar not very distant from the shore just east of the present Hancock Building, between Seneca and De Witt Streets. Streeter proceeded to lay claim to the land which began to build up around his

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boat, declaring that it was independent of the State and the City, and constituted the "District of Lake Michigan," a separate entity within the U.S. These claims threatened the development projects of several prominent North Side landowners, who quickly formulated a plan to thwart Streeter. In 1889, a state law was passed enabling the Lincoln Park Board to extend Lincoln Park Boulevard (the present Outer Drive north of Oak Street) east along the line of Oak Street and south to Ohio, the line it now follows. The cost of this construction would be covered by owners along the shore, and in return, they would become owners of the new land west of them, based on riparian rights, and would squeeze out Streeter. This plan was successful, and the property owners came into possession of the land, which a court later called the most valuable in the city. In 1888, 93 acres of land had formed, and between 1891 and 1893, the boulevard was built around Streeter. It took until 1918 for all subsequent favorable court decisions to be resolved before clear title could be given. The enclosed area was gradually filled, enabling it then to be built up as the luxury class residential district it remains today.

With the Streeterville landfill under control, construction began in the area by 1911. The earliest remaining structure in the area is 999 N. Lake Shore Drive, from 1911, - the elegant building at the corner of the bend in the drive. In the meantime, the Chicago Park Boards and the City Council approved a plan by D.H. Burnham for a bridge across the river between Michigan Avenue and what was then Pine Street, in order to stimulate further development. That plan was incorporated into the Burnham-Bennett Plan of Chicago in 1909, and initiated the creation of a grand thoroughfare planned to link the loop to Streeterville and the Gold Coast. This was known as the "Boulevard Link" which was delayed for years by legal problems and then World War I, but was finally realized in 1920. The Michigan Avenue bridge and the widened boulevard from Randolph to Chicago Avenue was opened to traffic amid great public fanfare, and the "Magnificent Mile" was born.

This was the final piece in place to open the development of Streeterville as a residential area for the social elite, near the boulevard linking Chicago's residential and business districts along the lake. The building at 257 East Delaware was one of the first built when land claims were finally resolved in Streeterville. The buildings constructed in Streeterville were distinctly different from the earlier single family residences which characterized the Gold Coast. They incorporated luxurious floor plans geared to a new style of convenient cosmopolitan living. They embody restrained elegance, harmonious use of brick, limestone, and terra cotta, Georgian and Adameque details, and impressive public spaces, typical of luxury apartment buildings. East Lake Shore Drive, Streeterville, and North Lake Shore Drive became representative of this lifestyle.

Chicago's early prejudice for the single-family home and against apartment buildings was understandable, since nineteenth century "flats" were considered by many to be undesirable habitations. They were often associated with the seedy side of urban life - small, cramped, and smelly places. In Chicago, on the prairie, there was no need to submit to this threat to the stability of the American family life. By the late nineteenth century, though, apartment reform movements improved things to where they seemed a good solution for many of the middle class, with more light and air and better floor plans. In Chicago, this led to development of the "suburban" apartment building (many of which were in the city), resembling comfortable homes or even mansions.

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By the turn of the century, American architectural magazines were showing luxurious Parisian apartments with descriptions of the good, convenient life they offered. This coincided with the maturing of Chicago as a commercial and industrial center so that space and convenience became a premium, especially close to the lakefront. As a result, multi-family dwellings became not only socially acceptable but also desirable. The wealthier people began to look to luxurious apartments to fill their needs.

These luxury high-rise apartment buildings, as an extension of the family home, offered a new challenge to the architect. The facade was not as important to the tenant as his individual unit with its special qualities and privacy. In fact, too ornate was sometimes considered in bad taste. This seemed to be especially true in Chicago, where apartments needed to appear as conventional and "homelike" as possible. This and geographical features led to the development of a distinctive Chicago luxury high-rise. In addition to the more domestic exterior, the apartments tend to be long and narrow, with formal rooms overlooking the lake, and bedrooms and service facilities in the long section away from the lake, forming a sort of "T" shape to expose the rear to light and air. Also, new materials and engineering were used early in Chicago apartment buildings by Chicago's innovative architects.

As a multi-family residence, the facade had to be appealing as possible to a variety of tastes. The luxury apartments of Near North Chicago set the norm for this type of construction. Facades were simple, dignified and restrained, avoiding any rigid adherence to a particular style. Ornament was restricted largely to the upper and lower stories. The greatest architectural elaboration was given to entryways and lobbies, which contributed to a desired feeling of intimate scale and provided an appropriate first impression.

The need to convey a traditional sense of quality and class of design was also reinforced by the influence of the Columbian Exposition of 1893 on architectural design in Chicago, strongly entrenching it in the traditional mold. This historical and classical eclecticism fulfilled the design needs of the luxury apartment building. Detailing was gleaned from a variety of historical sources such as American Georgian, English Gothic, Italian Renaissance, as well as French Baroque. This eclecticism actually allowed the architect a considerable amount of creativity in selecting the styles, combining and adapting them. The higher quality buildings were distinguished by design featuring excellent scale and proportion, rhythm, solid construction, fine workmanship, and often imaginative and efficient floor plans.

257 East Delaware is exemplary of this type of building. On the exterior, the restrained styling of the Renaissance Revival is further refined with the delicacy of the terra cotta Adamesque ornamentation. Attention is directed to the imposing, though humanly scaled entry which draws one through the foyer and into the elegant lobby. The ten-room floor plan speaks of a lifestyle practically unknown today. Spaces are clearly separated as to formal rooms, sleeping rooms, and live-in servant's quarters. Ample space is allowed for specialized functions, such as the huge butler's pantry adjoining the kitchen, and extra touches such as a silver vault, cedar lined closets, and mezzanine level individual laundries attest to a sumptuous lifestyle.

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Architect John Nyden was particularly adept in his use of terra cotta on 257 East Delaware. His early training in Europe and New York seems evident in his sophisticated use of rhythm, massing, and detailing on this and many of his other buildings. Nyden was born in Sweden in 1878, educated in European schools and migrated to the United States at the age of 17. He worked under George A. Fuller in New York, and at the Chicago Art Institute while continuing frequent trips to Europe to supplement his training. He started practicing professionally in Chicago in 1907, executing many commissions for public and business structures in the city. He resided in Evanston, where he also designed a number of notable apartment buildings. His major commissions in Chicago were the Admiral and Commonwealth Hotels, Fairfax Hotel, Merchants Bank Building, and Bethany Swedish Methodist Church. In 1926, he was appointed State Architect of Illinois, and organized his own architectural firm of John A. Nyden Company. He was president of the firm until his death in 1932. Nyden's body of work reveals an architect with considerable facility and ease of adapting a variety of styles in creative ways, as evidenced by his work in the Classical, Tudor, and Prairie styles.

257 East Delaware was built by Axel H. Johnson, a well-known North Side builder and developer, as a speculative venture. The building was featured in Pardridge's Directory to Apartments of the Better Class on the North Side of Chicago from 1917 (when it was under construction) and again in Baird and Warner's 1928 Portfolio of Fine Apartment Houses. These directories featured some of the finer apartment houses in the area for real estate purposes.

The following is a discussion of the evolution of the extant apartment buildings in Streeterville. It will provide an architectural context for 257 East Delaware. Of the extant apartment buildings in Streeterville, including East Lake Shore Drive, only a few are earlier than 257 East Delaware. 223 East Delaware from 1915 is a modest six-story building by architect William Ernest Walker. Unlike 257 East Delaware, this building resembled contemporary townhouses with its sun porch-like projections on the facade. Eckland, Fugard, and Knapp, which later became Fugard and Knapp, designed a large number of buildings in Streeterville which utilized the restrained and simple tripartite facade, based on Renaissance Revival composition. Generally, these buildings were faced in red brick and limestone and featured elegant entrances. Their earliest remaining building in Streeterville is 230 East Delaware from 1916. The building is seven stories in height with two apartments per floor. Again, it is modest compared with what followed a year later at 257 East Delaware. In contrast to 257 East Delaware, but from the same year, is Robert De Golyer's 200 East Pearson, a dark reddish-brown building designed in the Italian Renaissance palazzo style. It is very heavy in appearance and only six stories in height, with small though elegant apartments.

After 1920, apartment buildings in the area tended to be larger, and they became taller as the decade progressed. Most in Streeterville from 1920 to 1930 were fourteen to twenty stories in height, with multiple apartments per floor. Many were designed in the Gothic or Tudor eclectic styles. 229 East Lake Shore Drive (Fugard and Knapp's 1919 building) probably bears the closest resemblance to 257 East Delaware in its size, massing, design and detailing. It presents a similar elegance, although it is somewhat less exuberant, particularly on the upper floors. 219 East Lake Shore Drive, also by Fugard and Knapp (1922), is similar to 229 East Lake Shore Drive but it also illustrates the change in appearance caused by the use of red brick in place of the

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light colors and monotone appearance of 229 East Lake Shore Drive and 257 East Delaware. Another building resembling 257 East Delaware in size, massing, and elegance of design is Kenneth Franzheim's 233 East Walton from 1922. It is thirteen stories in height and constructed of tan brick and limestone. This building has had its cornice removed, but otherwise, retains good integrity. Another early building by Fugard and Knapp, 227-237 East Delaware (1922) is representative of their standard luxury apartment design. It is similar to 219 East Lake Shore Drive in its simplicity, although it is larger in scale. Its entry has been replaced with a modern aluminum entrance.

9. Major Bibliographical References

"The Development of the Apartment House," The American Architect. CX,
No. 2136, November, 1916
Mayer, Harold M. and Wade, Richard C. Chicago: Growth of a Metropolis.
Chicago: University of Chicago Press, 1969

10. Geographical Data

Acreege of nominated property less than one acre

Quadrangle name Chicago Loop, IL

Quadrangle scale 1:24000

UTM References

A 16 4148620 416385160
Zone Easting Northing

B
Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification

Lot 4 in Block 14 in Lake Shore Drive Addition to Chicago, a subdivision
of parts of blocks 14 and 20 in Canal Trustees Subdivision of the
South quarter of Section 3-39-14.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title Susan M. Baldwin

organization Consultant

date December 1, 1986

street & number 2800 N. Lake Shore Drive

telephone (312)664-0777

city or town Chicago

state Illinois

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

date

Attest:

Chief of Registration

United States Department of the Interior
National Park Service

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"The North Michigan Avenue Chicago Development," The American Architect. New York: December, 11, 1918.

Pardridge, A.J. and Bradley, Harold. Directory to Apartments of the Better Class along the North Side of Chicago. Chicago: 1917.

A Portfolio of Fine Apartment Houses. Chicago: Baird & Warner, 1928.

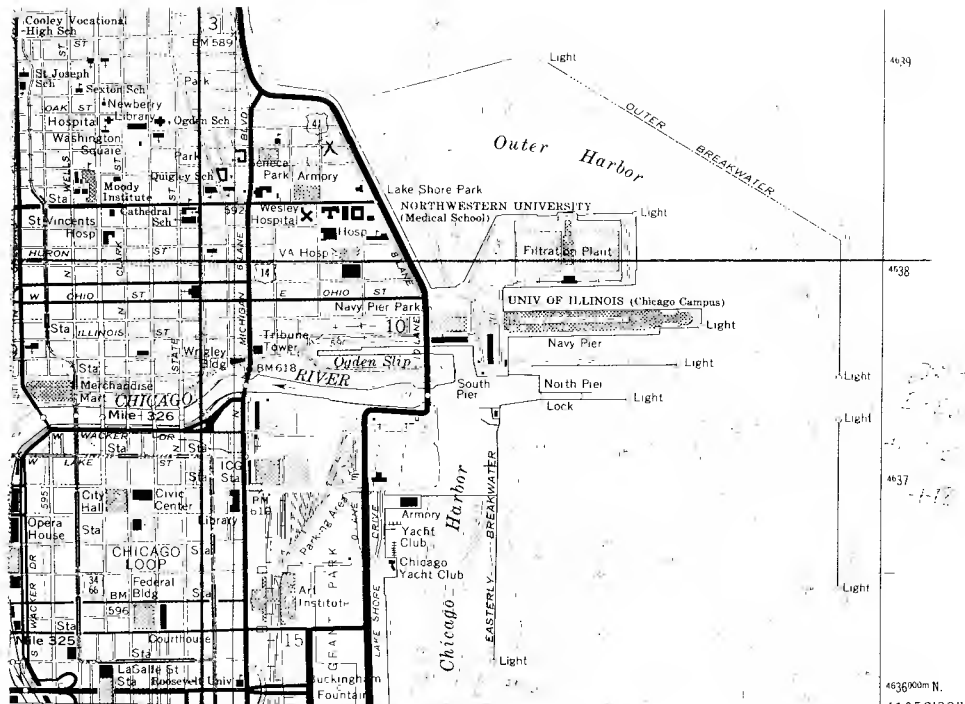
Sexton, R.W. American Apartment Houses of Today. New York: Architectural Book Publishing Co., 1926.

Westfall, C. William. "Home at the Top: Domesticating Chicago's Tall Apartment Buildings," Chicago History, Vol. XIV, No. 1: Spring, 1985.

Westfall, C. William. "The Golden Age of Chicago Apartments," Inland Architect. Chicago: Inland Architect Press, Nov., 1980.

Westfall, C. William. "Living High in Chicago: Apartments for the Wealthy." Paper delivered at the University of Wisconsin. Milwaukee: April, 1981.

Interviews with Mr. Edmund K. Eichengreen by Ms. Karen Lennox, 1985.



SURVEY WASHINGTON 64 1971
 STATE 40 & 44
 STEP 30 14 MI
 14.1 MI TO PARK 14
 PARK 14 54 MI
 14 MI TO INTERSTATE 94
 HAMPSHIRE 19 MI

CLASSIFICATION
 — Light duty
 U.S. Route State Route

CHICAGO LOOP, ILL.
 N4152.5—W8737 5'7 5
 1963
 PHOTOREVISED 1972
 AMS 3467 I NW—SERIES V863



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

JL 2 1987

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places beginning June 21, 1987 and ending June 27, 1987. For further information call (202) 343-9552.

STATE, County, Vicinity, Property, Address, (Data Listed)

ALABAMA, Mobile County, Mobile, Ashland Place Historic District, Bounded by Springhill and Ryan Aves., Old Shell Rd., and Levert Ave. (06/23/87)

ALABAMA, Mobile County, Mobile, Leinkauf Historic District, Bounded by Government, S. Ann, Eslava, Lamar, and S. Monterey Sts. (06/24/87)

ARIZONA, Pinal County, Florence, Florence Union High School (Florence MRA), S. Main St. (06/22/87)

ARKANSAS, Washington County, Brown Bluff—3WA10, (06/24/87)

FLORIDA, Dade County, Opa-Locka, Opa-Locka Railroad Station (Opa-Locka TR), 490 Ali Baba Ave. (06/25/87)

GEORGIA, Bacon County, Alma, Rabinowitz Building, 203--205 W. Eleventh St. (06/26/87)

GEORGIA, Fulton County, Atlanta, Atlanta Stockade, 760 Glenwood Ave. (06/25/87)

ILLINOIS, Cook County, Chicago, Building at 257 Delaware Street, 257 Delaware St. (06/26/87)

INDIANA, Marion County, Indianapolis, Seville, The, 1701 N. Illinois St. (06/22/87)

INDIANA, Parke County, Meece, Wabash Township Graded School, S. Montezuma St. (06/22/87)

INDIANA, Whitley County, Columbia City, Columbia City Historic District, Roughly bounded by Jefferson, Walnut, Ellsworth, Wayne, and N. Chauncy Sts. (06/22/87)

MAINE, Aroostook County, Houlton, Cary Library, 107 Main St. (06/25/87)

MAINE, Aroostook County, Houlton, Unitarian Church of Houlton, Military St. (06/25/87)

MAINE, Aroostook County, Oakfield, Oakfield Station, Station St. (06/25/87)

MAINE, Cumberland County, South Bridgton, South Bridgton Congregational Church, Posterville Rd. (06/25/87)

MAINE, Lincoln County, Boothbay vicinity, Damariscove Lifesaving Station, Damariscove Island (06/25/87)

MAINE, Penobscot County, Hampden, Hampden Congregational Church, Main Rd. N. (06/25/87)

MAINE, Washington County, Danforth, Union Hall, Near Jct. US 1 and ME 169 (06/25/87)

MARYLAND, Prince George's County, Croom vicinity, Brookfield of the Berrys, 12510 Molly Berry Rd. (06/25/87)

MICHIGAN, Wayne County, Gross Pointe Farms, Academy of the Sacred Heart, 171 Lake Shore Dr. (06/25/87)

NEVADA, Carson (Independent City), Cavell, Dr. William Henry, House, 402 W. Robinson St. (06/22/87)

NEVADA, Carson (Independent City), Kitzmeyer Furniture Factory, 319 N. Carson St. (06/22/87)